

Forms of Expression: The “Aha!” Moment

In this issue we sit down for a conversation with Seattle-based artist Laura Sindell, who has created artwork for the state art collection through WSAC’s Art in Public Places Program.

What are you trying to do with your public art?

I’m interested in people, with how places affect us, with the edges of awareness, with the relationship of people to materials and the meanings within all of these elements. My daughter said to me “you always think symbolically about everything.” A new site is never a blank slate for me. There are layers of meaning slumbering around us. We need to ask the right questions to reveal the wonder in ordinary things.



Multiplicity, Green River Community College, 1997. By Laura Sidell. Marble tesseræ, glass mosaic, cast terrazzo and mother of pearl. 30”x12’x15’.

What is your method? How do you go about developing your ideas?

The ideas lead, the materials follow. How does one explain that private creative process? I listen, I accept my own heartfelt response, and I trust my intuitive process. In terms of materials, in the last several years I’ve worked in enamel on steel for a former oven manufacturing building; in postage stamps for a children’s hospital; in water, fog and lighting for a memorial; and in traditional Italian glass and stone mosaic for the Green River Community College’s new Center for Information Technology.

Do you separate public art from private art?

Think of singing as a metaphor

continued on page 4

Arts, Communities and Communications

Kris Tucker
WSAC Executive Director



The arts play a critical role in developing communities that are vibrant, inclusive, and economically prosperous.

Communities who embrace the arts are alike in some key ways. Communities of all sizes, places and demographics are stronger when the arts bring diverse people together, when the arts are supported by elected officials and other leaders, and when the arts are integrated into learning, civic dialogue and leadership.

A panel of arts leaders nationwide recently developed a list of ten characteristics of communities in which the arts play a critical role.

These ten characteristics named below can help us understand and communicate the value of the arts. Good messages are essential for the growth and development of the arts throughout the state.

Here at WSAC, we have a renewed commitment to communications, and to providing resources to help you talk about the arts, your work, and the role of WSAC. Throughout our recent strategic planning process, we heard repeatedly the need for positive, common sense messages about the value of the arts. As a result, we’ve expanded that part of our organization. To begin, we established communications as a program priority at WSAC, and in March we hired Michelle Zahrly as our Communications Manager. We are now

continued on page 4

10 Characteristics of Artcentric Communities

- ◆ The arts bring diverse **people** together.
- ◆ **Elected officials** understand the importance of supporting the arts and do so.
- ◆ The arts are valued as a critical component of **learning** for all children including youth-at-risk and for adults both in the classroom and in other educational settings.
- ◆ Active **participation** in culture creates individual and community meaning.
- ◆ Business people and corporate citizens recognize that the arts are important to a healthy **business environment**, and are involved in the arts in diverse ways.
- ◆ The arts are infused in the **natural and built environments**.
- ◆ The arts are integral to **civic dialogue** and community building.
- ◆ The arts are valued as an industry in the **“new economy”** because of their contribution to quality of life, economic development, and tourism.
- ◆ The contributions of individual **artists** are valued and supported.
- ◆ The arts flourish with new and diverse **leaders** informed by those who paved the way for them.

The Ten Characteristics were developed by the National Assembly of State Art Agencies and Americans for the Arts.

in this issue

heritage exhibition | 2
good news | 2
calendar | 2
funding the arts | 3
quick facts | 4
strategic plan | 5
goodbye Josie | 5
smart links | 5
staff listing | 5
governor’s awards | 6
eNews | 6

The Washington State Arts Commission cultivates a thriving environment for creative expression and appreciation of the arts for the benefit of all.

Governor’s Heritage Award
Exhibition Tour Schedule

- First 3 weeks of July*
River Life Interpretive
Center in the Old Red
Men Hall, Skamokawa
- Last week of July – first 2
weeks of August*
Kettle Falls Historical
Center
- Last 2 weeks of August*
Greater Kent Historical
Society & Museum
- September*
Kittitas County Historical
Museum, Ellensburg
- October*
Spokane Community
College Library
- November*
Museum & Arts Center,
Sequim
- December*
Wenatchee Valley
Museum & Cultural
Center
- February 2002*
Ilwaco Heritage Museum
- May 2002*
Kirkland Arts Center
- June 2002*
The Depot Arts Center,
Anacortes
- July 2002*
Lincoln County Historical
Society Museum,
Davenport

GOOD
NEWS

Heritage Exhibition Tours State

Forty-five individuals who have enriched Washington’s diverse ethnic and cultural tapestry over the past 12 years are honored in an exhibition that is taking a 13-month tour throughout the state.

“I am pleased to recognize the artists, scholars, and historians who have been bestowed with the Governor’s Heritage Award,” said Secretary of State Sam Reed, who hosted an opening reception on May 9. “Their dedication to sharing cultural traditions helps to preserve our state’s heritage.”

Working with WSAC and Olympia-based Northwest Heritage Resources, folklorist Jens Lund, Ph.D. researched, wrote and crafted the exhibit, which features a photo and narrative of each award winner on a series of display boards. The National Endowment for the Arts funded the project.

For more information about the Heritage Awards Exhibit or a copy of the accompanying booklet, visit www.arts.wa.gov or call (360) 586-2856.

Help Preserve the State Art Collection

WSAC’s Art in Public Places Program recently sponsored the first in a series of statewide workshops teaching artwork assessment skills and basic artwork maintenance.

“Our goal is to create a statewide partnership with artists, and others with a strong commitment to the arts, for the preservation of one of the largest public art collections in the nation,” said Lorin Doyle, program manager for the state art collection.

Participants will help assess the condition of the more than 4,300 works in the State Art Collection that are located in public schools, colleges, universities and state agencies throughout Washington.

Since 1994, the legislature has provided funding for conservation and maintenance of the artwork, but its buying power decreases as the collection ages and needs greater care. The maintenance assessment program was developed to help identify those works that need attention, through

a geographically diverse group of volunteers who wish to receive training in art conservation.

For more information about upcoming workshops, call Lorin at (360) 586-2420 or email her at LorinD@arts.wa.gov.

Think Tank Model Available

On May 31 and June 1, WSAC’s Arts In Education (AIE) Program—in partnership with Western Washington University and Mount Baker School District—assembled educators from elementary through university levels, students studying to be teachers, artists, and administrators. The event, called the Arts Education Professional Development Think Tank, centered around three goals—development of a participatory arts-education training model; a cooperative plan for arts education in Whatcom, Skagit, San Juan, and Island Counties; and a model for other geographic areas of the state.

The event was videotaped and AIE staff is assembling evaluation comments. The video will be shared with groups from other geographic areas interested in organizing to provide for their arts education professional development needs, and the evaluation results will be used to improve the think-tank model before the AIE Program takes it to another community. For more information, call Linda Bellon-Fisher at (360) 586-2418 or email her at LindaB@arts.wa.gov.

Expanding Arts Participation

WSAC has been selected as one of 13 states to participate in START, State Arts Partnerships for Cultural Participation, a new multi-year national initiative to help state arts agencies encourage broader public participation in the arts. Over the next five years, WSAC will receive \$500,000 from the Wallace-Reader’s Digest Funds to assess and enhance arts participation in currently underserved communities.

Look for more information soon and for an ongoing conversation about arts participation.

Individual giving
and volunteering
for the arts
increased more
than other non-
profit categories
from 1993-1995.
[Independent Sector
report available at
www.nasaa-arts.org](http://www.nasaa-arts.org)

Welcome New
Commissioners

Five Washington citizens were appointed by Governor Gary Locke in May to serve on the state arts commission.



Pictured left to right:
Bill Merriman, Yakima;
Joan Penney, Mount
Vernon; Martha Nichols,
Newport; and Barney
Speight, Vancouver. Not
pictured is Ben Moore,
Seattle.

calendar

July

- 6** Governor’s Arts & Heritage Awards
nominations due (see page 6)
27-31 pARTicipate 2001, New York, NASAA/
Americans for the Arts conference

August

- 2-3** WSAC Commission meeting in
Twisp
13 Awards Program recipients - final
reports due

October

- 11** Governor’s Arts & Heritage
Awards event
12 Project Support Program Round
#2 deadline
25-28 Northwest Booking Conference,
Tacoma

November

- 1-2** WSAC Commission meeting in
Coupeville

Folk Art Apprenticeships

Virginia Adams, Kingston
Salish Traditional Weaving
Ralph Bennett, Woodinville
Tlingit Wood Carving
Ji Yeon Cheh, Chatterton
Salpuri Korean Dance



Gerald “Jake” Jones, Kingston
Salish Totem Carving
Yong Kil Kang, Lakewood
Samul Nori Korean Music
Elizabeth Leese, Greenbank
Norwegian Rosemaling
Vishal Nagar, New Delhi, India
Tabla Drum
Norma Pendleton, Neah Bay
Makah Basketry
Melissa Peterson, Neah Bay
Makah Basketry
Nettie Jackson, White Swan
Klickitat Basketry

Folk Art Fellowships

Micah McCarty, Neah Bay
Makah Wood Carving
John A. Morovich, Seattle
Croatian Music and Dance

Artists in Residence, Arts in Education Program

Anacortes School District
Bow Lake Elementary, Seattle
Carl Sandburg Elementary,
Kirkland
Mount Baker School District
New Day Diaz Art for Youth,
Tacoma
Orcas Theatre and Community
Center, Eastsound
Oroville School District
Parkview Elementary, Bellingham
Pierce County Arts & Cultural
Services Division
Prosser Heights Elementary
Stuart Island School
Tacoma School District
The Seabury School, Tacoma
VSA Arts of Washington, Seattle
Washington Middle School, Yakima
Yelm Middle School

FUNDING THE ARTS

The artists and organizations listed on this page were selected for WSAC programs to begin July 1. At press time the state budget was not finalized, so grant amounts are not confirmed or listed. For more information about the artists, visit www.arts.wa.gov.

In 2000, nearly 10 million Washington residents and visitors benefited directly from WSAC funding to 392 arts organizations and individuals in 31 counties in the state.



3.

Ferndale School District
Lake Washington School District
Lynden School District
Mercer Island School District
North Thurston School District
Ocean Beach School District
Olympia School District
Tacoma School District
Vashon Island School District
Western Washington University
Whitman Middle School
Yelm Community Schools

Bainbridge Arts & Humanities Council
City of Enumclaw Arts Commission
CREATE, Newport
Curlew & Republic Drama Collaboration
Greater Tacoma Community Foundation
Intiman Theatre, Seattle
Jack Straw Productions
Larson Heights Elementary, Moses Lake
Mercer Island School District
Methow Arts, Twisp
Mountain Meadow Elementary, Buckley
Northwest Folklife
Olympia School District
On The Boards, Seattle
One World Theatre, Seattle
Orient School District
Pacific Northwest Ballet, Seattle
Port Townsend Community Consortia
Positive Action Council, Tonasket
Richard Hugo House, Seattle
Seattle International Children’s Festival
Seattle Repertory Theatre
Seattle Symphony
Spokane Symphony Orchestra
Tacoma School District
Vashon Allied Arts/Vashon Island School District
Walla Walla Symphony
Western Washington University
Yelm Community Schools

Arts Curriculum Grants

Arts Education Community Consortia Awards



2.

Arts Organizations

Grant awards for arts organizations and other program areas will be announced in the next issue of our newsletter.

about the art

1. Micah McCarty, a current Folk Art Fellow and past apprentice, carves a Makah pole. Photo by Angelina Renes.
2. Mauricio Robalino. *Fishmobile*. Gouache on paper, 22”x30”, 1999.*
3. Kathy Gore-Fuss. *Buoyant*. Mixed media, 20”x9”x10”, 1998.*

**These artists are represented in the Arts in Education Program. They have other work in the state art collection.*

Forms of Expression: The “Aha!” Moment, cont. from page 1

for private art/public art. When you sing in the shower you can express yourself in complete freedom for a limited audience. You’ll test your



Molecular Necklace, Akron Convention Center, 1994. By Laura Sidell. Polymer and cement terrazzo. 40’x60’x10’.

vocal limits and learn a lot about your own voice. However, when you perform as a member of a choral you will have to adjust your voice to join a greater whole – it’s a different goal. And all that individual preparation pays off.

What are you personally interested in? What’s your personal direction?

I’ve been studying photography recently – it’s an excellent expressive fit for me at this time in my life. My studio work may infiltrate my public work. Then again, it may not. It’s entirely open ended, very emotional. I love the process, it’s ephemeral.

How has your background and early training influenced you?

I’m a graduate of Interlochen Arts Academy. Every high school day included orchestra rehearsal (I played concert harp) before academic classes, and studio art after. My love of pattern comes from studying music.

Is it important to you that the work is accessible intellectually?

Yes, absolutely. People need to know at first glance where they are with this work in order to locate themselves. I will call it the “aha!” moment – “aha!” it’s an outdoor floor, “aha!” it’s a rolled-up rug, “aha!” it’s a star. Then on the next level of engagement, I hear “or is it. . .?” That’s where the other layers of meaning surface both from the piece and from the viewer’s imagination. To me that connotes success, the ownership of the observer, not just the artist. It’s a shared experience when the artwork becomes something personal to someone else. I’ll give you an example. In Mt. Baker Park in Seattle I made two stone and terrazzo thrones as part of a memorial. Kids call the park the “King and Queen Park.” They own the artwork.

What has been one of your successful projects and why?

Skagit Valley Community College, one of my Washington State Arts Commission projects, was successful because of the coordination and cooperation between myself, the commission, Streeter/Dermanis Architects, and the construction and landscape companies. We were able to piggyback construction steps to conserve resources and money, and were able to accomplish three times the project.

Describe a project that balances your personal perspective in a public space.

“Molecular Necklace” is a floor that I designed for the Akron

Convention Center in Akron, Ohio. By coincidence that’s the same part of Ohio where I grew up; I had relatives in the jewelry business. The necklace in the floor is a molecular model of a new polymer synthesized at the University of Akron. Its meaning is further enhanced by being made up of polymer materials inlaid into a traditional cement and marble terrazzo.

The image speaks about several things simultaneously – a polymer chain representing the cutting edge of polymer science (my “cornerstone” for the building), a reference to the legendary “Star Mound” in the Cuyahoga Valley, and a necklace celebrating Akron’s change from rubber capitol of the world to a leader in science, with clear and starlit skies. It crosses ancient and modern images - associations of fresh water pearls used for trade, and found in ancient mounds, with computer-visualized molecules. And it’s a nod to my own family history just blocks from the site. The five fingerprints in mother of pearl rising from the center of the circular floor are my daughter’s.

QUICK FACTS

WSAC’s Art in Public Places Program

Acquires and maintains artwork for the state art collection that is generated through 1/2 of one percent of state capital construction dollars.

More than 4,300 artworks located statewide valued at over \$15 million*

- 74% in public schools
- 13% in state agencies
- 9% in colleges
- 4% in universities

Collection represents work by 1,124 artists

- 56% Washington
- 27% national
- 17% regional

Media include

- 32% painting
- 27% sculpture
- 15% drawing
- 14% print
- 6% textile
- 5% photograph
- 1% video

*acquisition value

For more information about the state art collection or the Art in Public Places program visit www.arts.wa.gov or call (360) 753-5894.

Art, Communities and Communications, cont. from page 1

developing a proactive communications plan to maximize our use of technology, publications and other communications resources.

- ◆ **The Arts Work for Washington**, our strategic plan, was published to include solid statistics and key messages to communicate how the arts contribute to Washington’s bottom line, help students achieve, and enhance our quality of life. *See next page to learn more about this document.*
- ◆ www.arts.wa.gov, our website, will re-launch in July with a new look and better organization so that you can find what you need more easily, and to better link our site with other important resources.
- ◆ This newsletter has been redesigned to provide more useful and timely information.
- ◆ We’re participating in a variety of research and communications projects, to better track data, analyze trends, maximize our effectiveness, and provide meaningful information to our constituents and our partners.

Good communications involve information, data, conversations, stories and much more. I’m excited about this new role for us, and hope you, too, will look for opportunities to communicate about the arts – with peers and partners as well as neighbors and friends. Working together (and talking together) we can ensure the arts play a critical role in all Washington communities. kt

The Arts Work for Washington

Take another look at WSAC’s strategic plan. Here’s why:

It’s news you can use. The plan includes messages and statistics about the arts that will make your newsletter look good or fill in the gaps in that speech. Plagiarize us!

Compare notes. WSAC’s plan is the result of a year-long process involving more than 1000 people. What’s it say to you? To your organization?

Endorse the plan. Use the card in the plan to let us know you care about this work (and to ask for more information, if you’d like).

To receive one or more copies of The Arts Work for Washington, WSAC’s strategic plan, please call Pam Martin at (360) 753-3860 or email at PamM@arts.wa.gov. Please specify if you want the executive summary (with endorsement card) or the full plan.

Josie Tamayo Retires

Mary Frye
WSAC Awards Program Manager

It’s a wonder that a body could survive it, but she did. Eighteen years answering all those questions. How many times did she get asked those magic words: “How do I get a grant?” She’s been a saint. She’s been around the block a few times with all the trendy phrases and special projects. But her favorite term is still “underserved.” Her favorite program is still Project Support. There’s not much about Josie Tamayo that doesn’t make you smile. She’s the voice of the Awards Program that everyone wanted to call because she was so approachable, so accessible, so helpful. The volley of cards and letters attest to that. The ultimate public arts administrator, you bet! But there comes a time in everyone’s life when you want to move on, and Josie says it’s time. She’s leaving home, WSAC that is, to retire to a life of leisure, grandchildren, gardening and travel. Josie started at the Arts Commission in 1983, working for the Assistant Director and the Arts in Education program. She continued with the grants program as Program Assistant then moved to Program Manager for Project Support. So if you

haven’t finished your Final Report for that grant she helped you compose, you won’t hear from Josie about it, she won’t call and remind you to be faithful to your contract. She will miss you all; it was great fun.

And just so you don’t get complacent, that new voice on the phone is being primed to call you about your late reports. (Josie trained her replacement so, yes, you will get a call.) Please welcome Barbara Jacobson, the new Project Support Manager, who was promoted from WSAC’s Arts in Education/Community Arts Development Programs to Awards.



The Washington State Arts Commission is the state agency charged with the growth and development of the arts throughout the state. WSAC was established in 1961 to support the arts as essential to the state’s social, educational and economic growth, and to contribute to Washington’s quality of life and the well-being of its citizens.

WSAC is governed by 19 members appointed by the Governor and four legislative members.

Kris Tucker
Executive Director
Pam Martin
Executive Assistant
Mary Yadon
Administration Manager
Mike Yonker
Accountant
Donna Young
Information Technology Specialist

Arts in Education
Linda Bellon Fisher
Programs Manager
Jason Freeze
Program Manager

Art in Public Places
Bev Watt
Program Manager
Lorin Doyle
Program Manager
Steve Thompson
Program Manager
Christel Ratliff
Program Assistant

Awards
Mary Frye
Program Manager
Barb Jacobson
Project Support Manager

Communications
Michelle Zahrlly
Communications Manager

Community Arts Development
Bitsy Bidwell
Community Arts Development Program Manager

Folk Arts
Willie Smyth
Folk Arts Program Manager
Judy Riker
Senior Office Assistant

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SMART LINKS

A whole range of articles, chat rooms, and links about community arts:
www.communityarts.net

Click on “Late Breaking” for Artist Trust’s listing of artist opportunities:
www.artisttrust.org/

The New York State Council on the Arts’ resource devoted to universal design:
www.nysca.org/UniversalPlanning.html

The Western States Arts Federation links a variety of resources at:
www.westaf.org/links.html

Life without industry is guilt, industry without art is brutality.
John Ruskin
1819-1900

act now

Governor's
Arts & Heritage
Awards
2001

Deadline July 6

The Washington State Arts Commission invites you to help recognize and honor outstanding artists, arts organizations and cultural leaders in our state. The Governor's Arts and Heritage Awards are among the most prestigious honors bestowed by the Governor. Three Arts Award winners and three Heritage Award winners are selected annually. Governor Locke will present the 2001 Arts and Heritage Awards this October.

Visit www.arts.wa.gov to download a nomination form or call (360) 753-3860 to have a form mailed to you. But hurry, nominations are due July 6!

eNEWS Debuts

Want to keep up on arts and WSAC news in between newsletters? Sign up for our new monthly eNEWS service, providing you with up-to-the-minute information, grant deadlines, and resources. Send an email to MichelleZ@arts.wa.gov if you would like to receive eNEWS. The eNEWS distribution list will remain confidential and will not be sold to or shared with outside parties.

eNewsletter too. . .

If you prefer to receive WSAC's quarterly newsletter in electronic format, please let us know by emailing MichelleZ@arts.wa.gov. If you select this option, we will send you the same articles, photos and information as the paper version in a web-based format. You will need an Internet browser to view the eNewsletter.

Governor Gary Locke
Commissioners

- Miriam Barnett,
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- Paul Pak-hing Lee,
Pullman, *First Vice Chair*
- Sarah Meyer,
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Anacortes
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Seattle
- Bill Merriman,
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